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THE EXHIBITION OF 1889.

In the brief notes on the different galleries the idea is to convey a general impression of them to those who may not visit the Academy, and to assist others to recall what they may desire to remember definitely. Pictures illustrated in another part of the book are not mentioned here so fully. It must not be considered that these references cover all the pictures of merit in the exhibition. They do not; they are simply memoranda touching the more prominent exhibits.

The numbers following the titles of the pictures, in this connection, are their catalogue numbers.

The titles of pictures of which illustrations are given in this book are in *italics*.

WHILE, at first sight, the Academy Exhibition this year may not impress the visitor as being exceptional in any way, it certainly will grow upon one and gain in favor as it becomes better known. In its artistic average, it shows that steady advancement we have grown to look for from year to year—an advancement which to-day appears to be more characteristic of American art than of that of any other country.

There are five hundred and forty-seven works in the present exhibition, including several pieces of sculpture. While, numerically, the present collection is not so large as usual, the wall-space of the various galleries is completely filled, there being an unusual number of large canvases. The present Academy galleries, admirable as they are in many ways, are entirely inadequate to meet the present requirements of the annual exhibitions. This year nearly fourteen hundred paintings were submitted to the committee of selection, and of this number nearly two hundred works were found acceptable—in addition to those hung—for which space could not be found.

The Hanging Committee in this exhibition has made a departure from established custom in hanging the portraits by themselves in the East Gallery. This year the plan is an experiment; but it has so many features to commend it that it is to be hoped it may be continued.

The contributions to the exhibition are for the most part serious works which command respect ; records of careful study, faithful endeavor and—in many cases—of success.

THE CORRIDOR.

THE numbering of the pictures begins, as usual, at the landing of the staircase. Here are three marble bas-reliefs by Frederick Treibel—"Fra Angelica" (1), "Donatello" (2), and "Savonarola" (3); and a "burnt wood" panel by J. William Fosdick, representing "A Mediæval Lady" (4)—the outlines being drawn with a sharp hot iron and the shadows brought out by merely scorching or more or less deeply charring.

As we ascend the staircase, A. H. Munsell's "Ship Ahead" (135), over the entrance to the North Gallery, appears to bear down upon us in threatening manner. On the "line," at the left of the door-way, is a picture by Harry Chase, whose works a few years ago were among the most interesting in the exhibitions. This one, "On the Scheldt" (5), is one of the last pictures the artist painted, and it is one of his best ; exceedingly harmonious in its coloring, with a luminous sky reflected in opalescent tones in the water, and a charming effect of distance. Above it is James G. Tyler's *Amphibians* (6).

In the next panel are a bright landscape by Henry A. Ferguson (10), Homer D. Martin's "Incoming Tide" (11), and M. De Forest Bolmer's spirited landscape *Storm Beaten* (9).

On the West wall there is a bright "Bit of Venice" (12) by Burr H. Nicholls, and there are interesting landscapes by Robbins (19), Cropsey (17), J. D. Smillie (27), Parker Hayden (24), and W. A. Coffin (34)—the latter representing a rain. J. H. Dolph exhibits a realistic study of a cat and kittens ("Only Play," No. 30), and by Thomas Allen is an impression of a "Morning in the Market Place, San Antonio, Texas" (31). Over the entrance to the West Gallery is W. P. W. Dana's "Becalmed" (35).

Beyond the doorway, the first picture on the line is Bruce Crane's "Harvest" (37)—a field of wheat, partly in sunshine, partly in shade. There has been a heavy shower, the clouds are still dense and dark on the left, but a rainbow crosses them and a flood of sunshine sweeps across the field in the middle-ground. Mr. Crane has been very successful in this portrayal of sunshine and shadow. By G. H. Smillie there is a simple, unaffected land-